



record research

ISSUE 53

JULY 1963

30 CENTS

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE ♦ BROOKLYN 5, N. Y.

FORM 3547 REQUESTED

TONY SPARGO - LONDON 1919 -
Young man with a pooch.

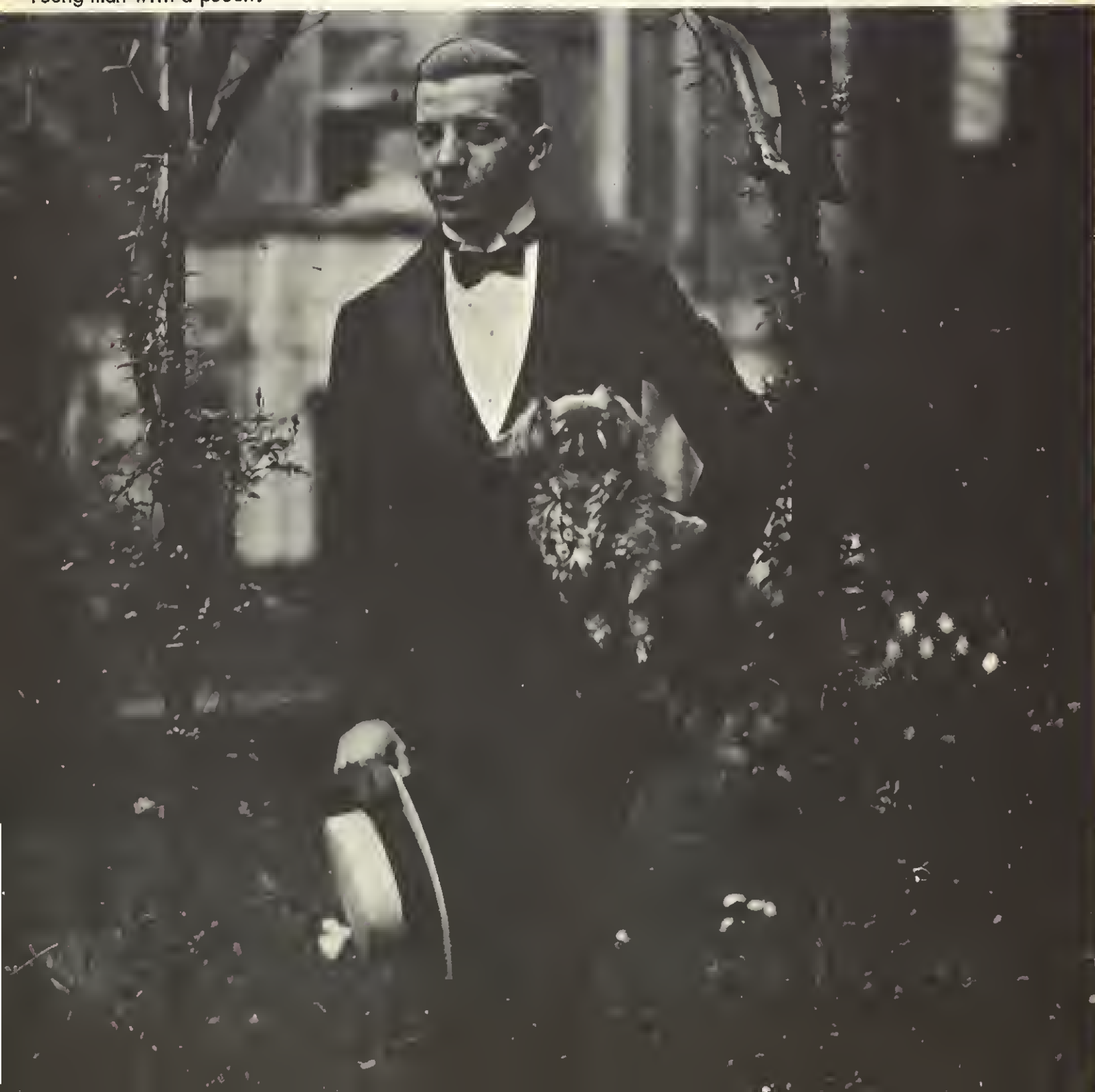
*NOTE: ISSUES #51+52
are the Perfect Catalog
(in
back-
shelf)*

THE TONY SPARGO
PHOTORAMA ISSUE

*Playa
5325-5350*

*A/01
1/1/63*

*PIANO ROLLS
(COW COW DAVENPORT)*



Tony Spargo Photorama

Edited by Len Kunstadt - Assisted by Mike Zaccagnino

A TRIBUTE

This is a tribute to TONY SPARGO (Antonio Sbarbaro), a fine jazz musician and drummer, a most significant jazz pioneer and a great gentleman. Tony is now the last survivor of the original front line of the historic Original Dixieland Jazz Band. He began over a half century ago and his drums are still active today, a most remarkable feat of longevity. His career has been fascinating and rewarding not only to himself but to more than two generations of drummers who have followed him. It does not matter what school of jazz drumming you belong to, whether it be our so-called modern movement, mainstream, or traditional dixieland, we all still owe a debt to this man who was one of the first to help spread jazz-percussion in a great big way to the masses.

Tony has opened his memorabilia collection and has given us a fascinating group of photos. It has inspired the following presentation. Some of the captions appearing below the photos may be in some or direct variance to contents appearing in a recent book by H. O. BRUNN, called THE STORY OF THE ORIGINAL DIXIELAND JAZZ BAND. We feel and with a sincere desire not to be destructive that Chapters 15 and 16 (the New York tenure of the OJJB) should be completely re-written as adequate research is lacking.

THE EARLY DAYS OF TONY SPARGO

Rather than question Tony Spargo again about his early deeds we shall reprint a Jazz Flashback column which appeared in a 4-page publication, BASIN STREET (Vol. 1, No. B) (Oct. 1945), an organ of the National Jazz Foundation of New Orleans. Tony has looked it over and has found it satisfactory for its tintype value.

JAZZ FLASHBACKS

Tony Sbarbaro of the Original Dixieland Jazz Band, was born in a little house on Frenchmen St. on June 27, 1897, in New Orleans.

He started playing drums at the age of 14 with a band by the name of Frayle Bros. One of the brothers played bass and the other guitar. The other instruments were trumpet and clarinet. According to Tony, they "played a different style than Dixieland. I would call it real old fashion march time". "We tried to play some of the rags that we used to get from music firms but none of them were too good".

After about a year with Frayle Bros., Sbarbaro joined what he terms as "the best all around band N.O. ever had", Ernest Giardina's. The personnel was Giardina (violin), Achille Bacquet (clarinet), Emile Christian (trumpet), Eddie Edwards (trombone), Chippy Gerosa (guitar), Eddie Giblin (string bass) and Sbarbaro (drums). Tony remembers that this band was very versatile and could "play a waltz good and sweet and that was something most of the other bands could not do."

Tony while still a member of Giardina's band also did several parade jobs with Jack Laine's Reliance Band. He also worked with Frank Christian and Charlie Christian (Emile's brothers). In Laine's parade bands with Tony were such N.O. jazz veterans as the Mello Brothers, (trumpet & trombone), Gus Miller or Achille Bacquet (clarinets), Merrit Brunies and his brother "Big Head". Emile Christian, Henry Brunies, Leonce Mello and Eddie Edwards (trombones) and Chink Martin who played the tuba. On the bass drum was "Ragbaby" Stevens while Tony played the snare drums. Fifteen dollars was the reward for marching all day in a parade band and was considered "good pay" in those days.

Sbarbaro stayed with Giardina's band until 1915 and then he went to work "across the track" in a joint called the "Tango Place." Tango paid \$12.00 and the Black Cat offered him \$2.00 more, so naturally he moved over to the latter place for the new salary of \$14.00. The Black Cat cabaret was near Tom Anderson's on N. Rampart St., about 50 feet from Canal St. The personnel of the band at the Tango was Merrit Brunies, Brunies' brother, Yellow Nunez, Henry Ragas, and Tony. At the Black Cat were Tony, Carl Randall (piano) and Alexander (clary).

Early in 1916 Chicago hadn't become aware of the soon to be famous Dixieland Jazz Band. Eddie Edwards at that time was playing with Johnny Stein's Band at Schiller's Cafe. The personnel of this band was Edwards (trombone), Stein (drums), LaRocca (cornet), Yellow Nunez (clarinet) and Harry Ragas (piano). The boys had a few differences and decided to split up. It was then that Edwards asked Sbarbaro to join him up there and even sent the fare as an inducement. The band first took a job at the De Labbe Cafe but soon quit this place to work at the Dukane Gardens which was on Kedsie and Clark. Larry Shields came up and joined them at this time, taking the place of Nunez. Thus the Original Dixieland Jazz Band was formed - Sbarbaro on drums, Ragas (piano), LaRocca (cornet), Shields (clarinet) and Eddie Edwards (trombone).

The new place was in a cellar and was very small but the news spread and soon the band was playing to a packed house every night. To accommodate the eager customers the owner kept breaking down the obstructing walls leaving just enough support for safety's sake. This arrangement divided the place into several different rooms with the result that another band was hired to play in the far corner. The second band was called the "Louisville Jug Band", and was just what the name implies...a few strings, a singer, and several good empty jugs to carry the bass.

NOW, LET THE PHOTOS CARRY ON!!!

TONY SPARGO PHOTORAMA



*****THIS IS THE VERY FIRST PHOTO OF THE DIXIELAND JASS BAND taken at the Dukane Gardens, Chicago Illinois -1916- (After Nunez left and was replaced by Shields the group became known as the ORIGINAL DIXIELAND JASS BAND FROM L to R:- TONY SBARBARO(SPARGO); EDDIE EDWARDS; NICK LAROCCA; ALCIDE 'YELLOW' NUNEZ; and HENRY RAGAS.



EARLY SHEET MUSIC FEATURING THE TALENTS OF THE BAND -1919-

SOUVENIR
ORIGINAL DIXIELAND
JAZZ BAND
AT REISENWEBERS
N. Y. CITY
Popularizing
"DON'T LEAVE ME DADDY"
"SOME DAY YOU'LL WANT
ME"
"I'M SORRY I MADE YOU
CRY"

Post Card

FOR ADDRESS ONLY

PLACE
ONE CENT
STAMP
HERE

POST CARD SOUVENIR FROM THE ORIGINAL DIXIELAND JAZZ BAND
AT REISENWEBERS IN NEW YORK CITY -1917-



REVERSE OF POST CARD (SEE ABOVE): FROM L to R:- TONY SPARGO; EDDIE EDWARDS; NICK LAROCCA; LARRY SHIELDS (replaced Nunez); and HENRY RAGAS.

NOTICE

Admission Charge 25c


Due to the expense of bringing
The Original Dixie Land Jazz
Band. We are Forced to Charge
a small sum of **25c** per Person
during their Stay Only.

Management

'FIRST!!! COVER CHARGE CARD AT REISENWEBERS DURING
THE EARLY TENURE OF THE ORIGINAL DIXIE LAND JAZZ BAND



FROM L to R:- TONY SPARGO; EDDIE EDWARDS; NICK LAROCCA; LARRY SHIELDS; and J. RUSSEL ROBINSON (regular replacement for the deceased Ragas) -1919-



RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

PUBLISHED BI-MONTHLY AT
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SOONS
FAMILIAR

SPARGO ABOARD THE R.M.S. ADRIATIC EN ROUTE TO THE ODJB'S HISTORIC ENGLAND ENGAGEMENT -Early 1919-



TO ENGLAND
IN 1919
(B.B.'s
TRIP)

ABOARD THE R.M.S. ADRIATIC ON THE WAY TO ENGLAND - 1919 -
FROM L to R:- TONY SPARGO; Unidentified Lady; EMILE CHRISTIAN;
and another unidentified lady.



THE ORIGINAL DIXIELAND JAZZ BAND AT THE PALAIS DE DANSE IN LONDON ENGLAND -1919- FROM L to R:- BILLY JONES(replaced J.Russel Robinson); LARRY SHIELDS; NICK LAROGGA; EMILE CHRISTIAN(replaced the drafted Edwards); and TONY SPARGO..
.....(Saxes seen in photo were put in as props).... Note that their respective hats spell out D I X I E



DURING THE BALCONADES DAYS IN NEW YORK CITY-(Photo-ca.1923)-
FROM L to R:- HENRY VANIGELLI; ARTIE SEABERG; NICK LAROGGA;
EDDIE EDWARDS; and TONY SPARGO

Has Anyone
Seen This
Photo?

ORIGINAL DIXIELAND JAZZ BAND AT THE CINDERELLA BALLROOM
IN NEW YORK CITY -ca. MID-1925
HENRY 'HOT LIPS' LEVINE, trumpet; MIKE MARTINI, trombone;
ARTIE SEABERG, clarinet; WILDER CHASE, piano and TONY
SPARGO, drums and LEADER. (Gluck left ODJB in March or
April 1925 to join Frank Dalley Orch.)

Has Anyone
Seen This
Photo?

ORIGINAL DIXIELAND JAZZ BAND (Major change; Gluck for LaRocca
and Spargo assumes leadership)
PARADISE BALLROOM, NEWARK NEW JERSEY (JAN 1925/MAR.1925)-
HARRY GLUCK, Trumpet; MIKE MARTINI, Trombone; ARTIE SEABERG,
clarinet; WILDER CHASE, piano; and TONY SPARGO, drums and
LEADER.



ORIGINAL DIXIELAND JAZZ BAND AT THE MELODY LANE CLUB - 125th
Street and St. Nicholas in New York City -(One Season 1925/26)
FROM L to R:- SIMEON YONTEFF, piano; MURRAY FRANK; TONY SPARGO,
LEADER; LOUIS GARCIA; and GEORGE STRACKBEIN.



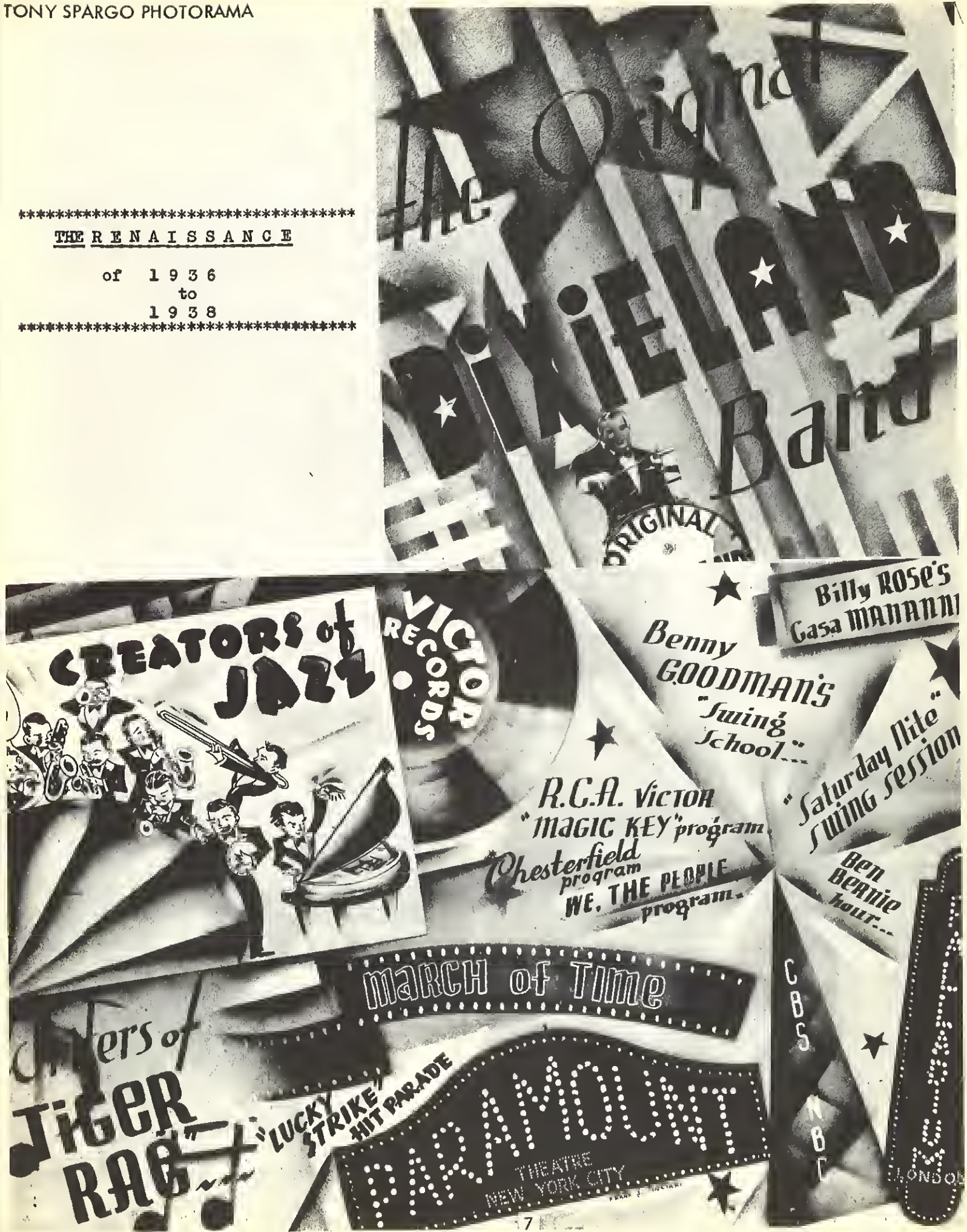
TONY SPARGO AND AN UNIDENTIFIED GROUP WHO PLAYED LUNA PARK, CONEY ISLAND (SUMMER, 1926)



Tony Spargo Simeon Yonteff Lacey Young Jeff Yamin Geo. Strackheim
Curry Frank Fed Frank Andy Christy Howard Strackheim

LACEY YOUNG AND HIS ORCHESTRA - played ROSE'S DANCELAND on 125th Street and 7th Avenue in 1927-1928. Booked under ORIGINAL DIXIELAND JAZZ BAND name too, because name still had attraction power.

THE RENAISSANCE
of 1936
to
1938





THE RENAISSANCE PERIOD ORIGINAL DIXIELAND JAZZ BAND
1937: DURING 'MARCH OF TIME' FILM - FROM L to R:- EDDIE EDWARDS; TONY SPARGO; HARRY BARTH; NICK LAROGGA; LARRY SHIELDS; and J. RUSSEL ROBINSON



ORIGINAL DIXIELAND JAZZ BAND - Still carrying on!! - 1940 -
HOTEL NEW ORLEANS - FLORIDA - FROM L to R:- HERM CROME; TONY COSTA; HARRY BARTH; LARRY HART; ART ATKINS (reads); JOHNNY FISHER; HARRY BROWN; BILL OREWES and TONY SPARGO.



NICK'S ENGAGEMENT - Early 50s -
FROM L to R:- SAL PAGE; BILLY MAXTEO; PHIL NAPOLEON; TONY SPARGO; JACK FAY.....(kneeling)-ANDY RUSSO and unidentified patron.



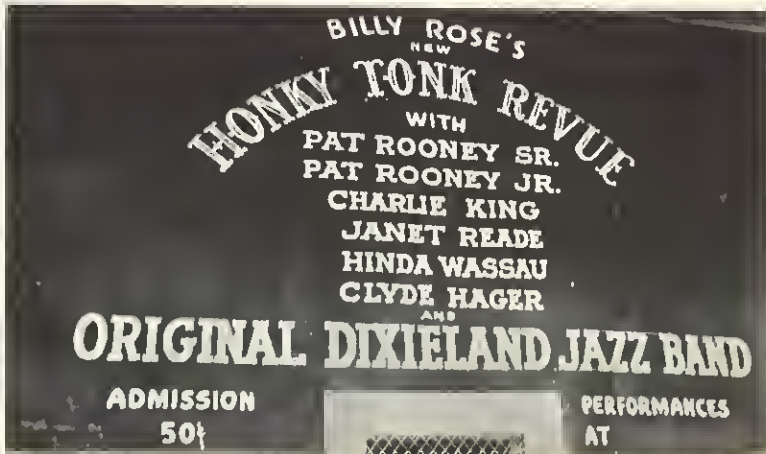
BRAD GOWANS AND TONY SPARGO - mid-40s -
(Photo by William Rothschild)



NICK'S ENGAGEMENT - SEPTEMBER 1958
FROM L to R:- FRANK SIGNORELLI; OLANE KINGAIOE; STEVE SCHULTZ; ANDY RUSSO; TONY SPARGO and BILL CRONK....Chap seated on the extreme left is Mike Zaccagnino of 'Swingin With Zacc'.
(PHOTO COURTESY OF MIKE ZACCAGNINO)



THE ORPHEUM THEATRE (MEMPHIS TENN.) MARQUEE -1937-



BILLY ROSE REVUE 'FRONTIER FIESTA' MARQUEE -FORT WORTH TEXAS - 1937 -



TONY SPARGO AT STUYVESANT CASINO - 1953 -
(PHOTO BY HOWARD ROBERSON - COURTESY OF MIKE ZACC)



REHEARSAL FOR TV SHOW, "CHICAGO AND ALL THAT JAZZ"-OCT. 1961
FROM L to R:- CLIFF LEEHAN, TONY SPARGO, JOHNNY GUARNIERI
(PHOTO BY JACK BRADLEY)



Well, the Perfect Catalog issue is finally a reality and we can now get back to such mundane things as the Ajax listing and Plaza masters! From time to time we will run a special section of Perfect Errata and Addenda to keep you up to date. In our last column we reached Ajax 17109 in the Ajax listing. Onward we go with Ajax, beginning now with 17110:

- 17110-A When You And I Were Seventeen (Kahn-Rosoff) (5805-1) Arthur Hall and John Ryan, Duet with Piano, Violin and Sax Acc.
- B Can You Bring Back The Heart I Gave You (Clay-Johnson) (5737-1)-Arthur Hall, Tenor with Orch. Acc. (Note: These are Plaza masters. Coupling also on Apex 8303.)
- 17111-A It Ain't Gonna Rain No Mo' (Hall) (E 339 or E 340, Montreal, Feb. 18, 1925 - Electrically recorded!)-Roy O'Connor, Comedy Song, Ukulele Acc. by Dave Kirshberg.
- B We're Gonna Have Weather (Whether Or Not) (-) (E 338, Montreal, Feb. 18, 1925 - Electrically recorded!)-Same. (Note: E 339 and E 340 are alternate takes. These are a month earlier than any U.S. electric recordings! The E 1 to E 382 block of Compo masters were an experimental electrically recorded series.) Ajax 17111 assumed from 17111A & 171118 in wax of Apex 685.)
- 17112-A Oh Katherina () (5821-2)-California Ramblers (Also on Apex 8308 & Starr 8323).
- 8 Nobody Knows What A Red Headed Mama Can Do () (5766-) - Golden Gate Orchestra. (Note : Both are Plaza masters.)
- 17113-A The Only Only One () (5777) - The Master Players.
- 8 Alabama Bound () (5835-4)-Fletcher Henderson And His Orchestra. (Note: "8" side is Plaza master-also on Apex 8309. "A" side is assigned Plaza master number to Pathe master n-105691-also on Apex 8309.)
- 17114-A I'll See You In My Dreams () (5810-1, -6)-Fletcher Henderson And His Orchestra.
- 8 In The Shade Of The Sheltering Tree () (5802-1)-California Ramblers. (Note: Plaza masters. Also on Apex 8311 and Starr 8322.)
- 17115- Details unknown.
- 17116- Everything My Sweetie Does Pleases Me () (31790) - Rosa Henderson And The Kansas City Four. (On Do 3504 as by Flora Dale). It Takes A Two Time Papa (To Make A One Time Mama Mad) (Jackson) (31795) - Rosa Henderson And The Choo Choo Jazzers. (On Pe 106 & Pat 7506 as by Mamie Harris And The Choo Choo Jazzers).
- 17117-A Growin' Old Blues (Lions-Sullivan) (31780) - Bob Fuller, Clarinet Solo, Banjo & Piano Acc. (On Pe 14547 & Pat 36366 as by Kansas City Five, Clarinet Passage, Bob Fuller).
- 8 Jake's Weary Blues (Hooper-Frazier) (31782)-Jake Frazier, Trombone Solo, Banjo & Piano Acc. (On Pe 14547 & Pat 36366 as by Kansas City Five, Trombone Passage, Jake Frazier).
- 17118 - Hot Jelly Blues () (1739, Montreal, Feb. 18, 1925) - Theodore West, Clarinet Jazz.
- 8 Back 8iter's Blues () (1738, Montreal, Feb. 18, 1925)-Theodore West, Clarinet with Piano.
- 17119 - Details unknown. (one side said to be "Southern Rose" as by California Ramblers).

- 17120 - Details unknown.
- 17121-A Lovely Lady (Wood-Terriss) (5820-1) Waltz-Rex Battle And His Dance Orchestra.
- B When You And I Were Seventeen (Kahn-Rosoff) (5846-1) Waltz. -Same. (Note: Plaza masters. Rex Battle was real piano player, leader and Compo staff man; but here his name used as pseudonym for American masters!)
- 17122-A I Want to Be Happy (Harbach-Mandel-Caesar-Youmans) (5594) - Nathan Glantz and His Orchestra.
- 8 Oh Lady! Be Good (Bolton-Thompson-I. & G. Gershwin) (5832-1)-Same. (Ajax 17122 assumed from 17122A & 171228 in wax of Apex 8318.)
- 17123-A Honest And Truly () (5842-1) - Rex Battle And His Orchestra.
- 8 Why Couldn't It Be Poor Little Me? () (5811-) - Fletcher Henderson And His Orchestra. (Plaza masters. Battle is pseudonym again.)
- 17124- Memphis Blues () () - Monette Moore.
- All Alone () () - Same.
- 17125-A Levee Blues (Williams) (31820 E) - Billy Higgins (Acc. by The Choo Choo Jazzers).
- B I'm Tired Of Beggin' You To Treat Me Right (Williams-Brown) (31823 E) - Billy Higgins & Alberta Perkins (Acc. by The Choo Choo Jazzers).
- 17126-A Get It Fixed () (31813) - Ethel Ridley and The Choo Choo Jazzers.
- B Low Down Daddy Blues () (31814) - Ethel Ridley, Acc. by Clarinet and Piano.
- 17127-A Texas Special Blues (Monette Moore) (31809) - Susie Smith (Acc. by Texas Trio).
- 8 At The Cake Walk Stepper's Ball (Williams-Tobias) (31805) - Josie Miles (Acc. by The Choo Choo Jazzers).
- 17128-A Get It Fixed (Williams) (31831) - Kansas City Five.
- B Dark Gal Blues (Roberts) (31827) - Same.
- 17129-A Nobody Knows How I Feel Dis Mornin' (Delaney) (1755, Montreal, Late Feb. or Early March, 1925)-Theodore West, Clarinet Solo.
- 8 Blues, Just Blues (Thomas)-(1756, Montreal, same)-Same.
- 17130- Details unknown.
- 17131- Details unknown.
- 17132-A Undertaker's Blues ("Duke" Jones) (31847 E)-Susie Smith, Acc. by Choo Choo Jazzers.
- 8 Black Sheep Blues (Spencer Williams) (31848 E)-Same
- 17133-A Dark Man (You Ain't Gonna Darken My Life) (Roberts) (31840E)-Helen Gross, Acc. by Choo Choo Jazzers.
- B Workin' Woman's Blues (Williams-Waller) (31759)-Same.

This ends the Ajax Catalog! 17133 is the highest known issue. Next time we'll wrap up the Ajax listing with a discussion of Ajax masters for which we have no known Ajax issues. These masters have been found on other labels and may or may not be on Ajax. We solicit from our readers any data pertaining to any of the missing items, additional composer credits, any missing masters or alternate takes, identity of "A" and "B" sides for those not known to us, etc. Time and space problems preclude our presenting a "label of the month" this time. We'll have one again in our next column. Plaza 5000 series: We again continue to list masters in this series, giving master number, tune title, artist credit and the label and catalog number from which the data were obtained. We are asking YOU to fill in our blanks, if you can! (Nobody has been able to fill in any of the blanks for quite a while now! It is possible some or all of the blanks are unissued masters, but it doesn't seem likely that they all are). See the introduction of this series in the July 1961 issue (Number 36) for details. See each column from then on for the listings. We continue the listing this time with 5325. (NEXT PAGE)

Perry Armagnac and your columnist wish to express our thanks and appreciation for the many compliments already received from so many of our associates, friends, readers et al on the Perfect Catalog in the last issue of Record Research. Send all data to us at Salem Road, RFD 2, Pound Ridge, New York or c/o this magazine,

PIANO ROLL NOTES



by Mike Montgomery



NEW COW COW DAVENPORT ROLLOGRAPHY



The first "Cow Cow" Davenport piano rollography appeared in a past issue of Record Research - Issue 10, November-December 1956.

Three new listings can now be added to the five rolls previously known -- COW COW BLUES, on QRS and on US Music, and I AM GOING TO STEAL SOMEBODY'S MAN on Vocalstyle. In addition, I located some serial numbers in a 1926 Vocalstyle catalog. This added information warrants an up-dated Davenport rollography, presented below. (The rolls are listed in numerical and chronological order. All are "word rolls," with the words stenciled along the right edge of each roll.)

CHARLES "COW COW" DAVENPORT PIANO ROLLOGRAPHY				No. Copies Found
Release Date	Label & Number	Title		
Oct. 1925 *	Vocalstyle 13415	Cow Cow Blues (Blues)		-
Nov. 1925	Vocalstyle 13482	Hurry and Bring It Home Blues (Blues)		1
Jan. 1926	Vocalstyle 13520	Fifth Street Blues (Blues)		1
May 1926 *	Vocalstyle 13601	I Am Going to Steal Somebody's Man (Blues)		-
May 1926 *	Vocalstyle 13602	He Sho' Don't Mean No Harm (Blues)		-
June 1926 *	Vocalstyle 13xxx	Get It Fixed (Blues)		-
April 1927	QRS 3865	Cow Cow Blues (Blues)		2
" 1927 **	US Music 44312	Cow Cow Blues (Blues)		-
July 1927	Imperial 06509	Cow Cow Blues (Blues) - same as QRS 3865		2

* Release dates on these 4 rolls are educated guesses since none has been located yet.

** Although it is not a certainty as yet, this is most likely played by Davenport. It is probably a different version than the QRS roll, even though QRS and US rolls were made by the same company. Substantiation: Seger Ellis made TEXAS WAIL BLUES for both labels, and Lemuel Fowler made SATISFIED BLUES for both labels. In each case, the versions are different. I've never seen a US roll identical to any other QRS roll, in fact.

Before he died, Davenport wrote a letter to Don Athearn, a roll collector in Massachusetts and formerly from Ohio. I saw the letter in 1957 and remember that Cow Cow said he had cut all the titles listed above except I AM GOING TO STEAL SOMEBODY'S MAN. He had a remarkably accurate memory, compared to many musicians who try to recall the old days, times and tunes.

While this list probably represents all the rolls Cow Cow ever made, there is the possibility that he may have made one or two more on Vocalstyle which were released between June 1926 and the time the company folded (sometime in 1927). When more catalog information becomes available on Vocalstyle, this possibility can be proven or disproven. It is highly unlikely that other QRS rolls by Davenport exist.

In the 1956 rollography, mention was made of the fact that the Imperial roll of COW COW BLUES had been played for Cow Cow in Cleveland. (The Imperial rolls of this period bear no artist information.) Cow Cow identified the roll as one that was played by him. His information was accurate because when I located a copy of the QRS COW COW BLUES a few years later which is marked "Played by Charles Davenport," I found that the two rolls were identical to each other note for note.

Although the Vocalstyle version of COW COW BLUES has not yet been found, it is almost a certainty that it is a different performance than the one on QRS and Imperial.

The only Davenport roll in the rollography that was not composed by Cow Cow is GET IT FIXED on Vocalstyle. This is a Spencer Williams tune. The rest of the tunes are by Davenport. A theory in the 1956 article that a roll of GET IT FIXED found on Imperial x5858 was played by Davenport is incorrect. Even though the QRS Company purchased Vocalstyle lock, stock and barrel sometime in 1927 (concrete evidence: I recently found an Imperial roll from 1927 with an Imperial label pasted on a Vocalstyle box!), there was never any direct connection between Vocalstyle roll performances and the rolls which came out on QRS or Imperial.

In the QRS archives to which Herman Kortlander granted me access a few years ago, the QRS COW COW BLUES - released in April 1927 - is listed in an old dusty ledger with the date "February 12, 1927" posted just to the right of the entry. I am not sure if this is the date the roll was recorded by Davenport or if this was merely the date the master roll was edited by the QRS staff and made ready for production.

In another old ledger, the Imperial COW COW BLUES - released in July 1927 - is also listed, and the date "April 23, 1927" has been entered next to this. This is most likely the date the Imperial master was readied for production, since the roll was surely recorded prior to this. It is curious, however, that the company would release a roll in April to sell on the QRS label for \$1.00 and in the same month prepare the exact same roll for the Imperial label which would sell for about .75. One would think from this information that the QRS version was about to be discontinued. However, the QRS COW COW BLUES was listed in the QRS catalog as late as January 1935!

There is one more bit of Davenport rolliana that I'll pass along for what it's worth. It's a roll of a Davenport tune which I found some years ago in Baltimore. The title is LOW DOWN BLUES and it's on the obscure Mel-O-Art label (number 1452). Composer credits are given to "(Cow-Cow) Davenport and Iva France." The roll is played by Herb Johnson and the tune was copyrighted in 1928.

I would like to know about any Davenport rolls which our readers may have or may know about. Write: Mike Montgomery, 2521 Oliver Road, Royal Oak, Michigan. Thanks!

P L A Z A (continued from issue 50)

5325- I'VE GOT A SONG FOR SALE	-ROSELAND DANCE O.	-Re 9571
5326-MAMMY'S LITTLE SILVER LINING	-CHARLES DALTON	-Ba 1290
5327-I'M SITTING PRETTY IN A PRETTY.....	-THOMAS - WEST	-Ba 1286
5328-THE OLD FOLKS AT HOME	-VERNON DALHART	-Re 9579
5329-SPANISH SERENADE	-RUDOLPH POLK,violin	-Re 9595
5330-STAY HOME,LITTLE GIRL,STAY HOME	-VERNON DALHART	-Ba 1288
5331-SWEET HENRY,THE PRIDE OF TENNESSEE	-BILLY WEST	-Ba 1289
5332-TRAUMEREI	-RUDOLPH POLK,violin	-Re 9595
5333-A KISS IN THE DARK	-JANE BARTLETT	-Re 9689
5334-WHEN LIGHTS ARE LOW	-HUGH DONOVAN	-Ba 1302
5335-		
5336-BEN BOLT	-FERERA'S HAWAIIAN.	-Ba 2106
5337-SILVER THREADS AMONG THE GOLD	-FERERA'S HAWAIIAN.	-Ba 2106
5338-		
5339-I'M SOMEBODY NOBODY LOVES	-SIX BLACK DIAMONDS	-Ba 1293
5340-SLEEP	-MUSIC LOVERS DANCE	-N111061
5341-SOME DAY	-HOLLYWOOD DANCE O.	-Re 9569
5342-LOVEY CAME BACK	-BILLY WEST	-Ba 1289
5343-DEAR OLD LADY	-VERNON DALHART	-Ba 1311
5344-YOU'RE IN KENTUCKY, SURE AS....	-VERNON DALHART	-Ba 1301
5345-LINGER AWHILE	-SAM LANDY'S O.	-Ba 1291
5346-YOU'RE IN KENTUCKY, SURE AS....	-ROSELAND DANCE O.	-Imp1302
5347-CIELITO LINDO(BEAUTIFUL HEAVEN)	-ROY COLLIN'S O.	-Or 268
5348-		
5349-		
5350-ARCADY	-EPH HANAFORD'S...	-Ba 1293

Victoria Spivey Blues Is My Business



Above advertisement appeared in the NEW YORK AMSTERDAM NEWS, WEDNESDAY, NOVEMBER 2, 1927
Statistical data taken from the actual recording
VICTORIA SPIVEY VOCAL WITH PIANO & GUITAR
W80770B OK 8494 NO. 12 LET ME ROAM (SPIVEY-ERBY)
W80771B OK 8494 T - B BLUES (SPIVEY)
Recorded in ST. LOUIS MISSOURI, APRIL 27, 1927

Hello, Folks,

Above you see an ancient advertisement of one of my big hit records of 1927, T-B BLUES and NO. 12 LET ME ROAM. I have been asked to try to clear up the matter of who wrote and recorded these tunes first. Recently I have become aware that Leadbelly took credit for T-B BLUES, however I believe he was in error. T-B BLUES and No. 12 ... were apparently my most successful compositions and I was the first to record them.

Now, I would like to give you the background, first on T-B BLUES: How I wrote it!!

When I was a little girl just in my teens in Houston, Texas, I had a little playmate named Maggie Williams. Maggie was truly unfortunate as she was afflicted with tuberculosis. In those days when you had that or people even thought you had it you were shunned and denied of all rights of society. All the children's mothers forbid them to play with her, however I used to play with her through the fence. My mother was different as she was not afraid of nothing and as a full fledged nurse she tried to help little Maggie. She did not believe in the taboos about TB. My mother had helped other unfortunate TB victims. However poor little Maggie was too far gone. Maggie soon passed away. The episode stayed in my mind for years and years and when I got the opportunity with the Okeh record company I wrote the lyrics and added the music of the Black Snake Blues (which is of course my first composition for records) to it and from there came the original TB Blues. I wanted to warn the world about TB and what you could lose. My T-B Blues was scored by John Erby and copyrighted in 1926 or 1927. John Erby plays the piano and Lonnie Johnson plays the guitar on the disc.

Oh, yes the version of T-B Blues by the late Jimmie Rodgers is different than mine, lyric wise however I'm fairly certain he got the

idea from me when he heard my record which of course was recorded earlier by me. People who have sung my TB blues on records have been among others, Leadbelly, New Orleans Willie Jackson, Josh White, Big Joe Williams and some I can't recall.

Now, for information on No. 12 LET ME ROAM: Before I continue may I say that both TB and No. 12 were recorded on the campus of University of St. Louis in a recording studio there by OKEH engineer Pete Decker (sic) from New York City. They were recorded with electrical mikes. Date given in record books is April 27, 1927. Now back to No. 12 ...

John Erby, piano and Lonnie Johnson, guitar, were the musicians on this side. On No. 12 Erby made the deep bass of the piano to sound like a train's wheels and at the same time he blew into another mike making it sound like a train taking off. All the same time Lonnie was giving Erby a background. The train like scream is also Erby. Then I began to sing No. 12.

No. 12 was a train that always had such a wary sad whistle and used to come through Moberly Missouri from Kansas City about 3:45 in the afternoon. I was living in Moberly at that time, and this young man who was courting me had to carry his mother to Chicago because of illness. And that No. 12 train carried them away. When I heard that whistle blow there was a sadness that came over me and I just grabbed my ukelele and started wailing awhile. No. 12 was copyrighted in 1927. John Erby made the score and I of course was the first to sing it and record it. I asked John to accept part credit for No. 12 because his idea of the sound effects helped make the record successful. The late John Erby and his wife Lurleas Grady were not only my good friends but served me as excellent tutors during those early days.

Hope this helps clear up the story of TB and No. 12.

reminiscing in **TEMPO** by Frank Kelly

"WHERE ARE THEY??"

AL SHAYNE, popular radio & recording vocalist in the 30s is still around NY--and has waxed several of the old tunes he once recorded and sang on NY stations. JOHNNY JOHNSTON, the ex-MGM singer actor - World's Jr. Champion pocket billiard player - Jack of All the Arts- currently narrates Sat. Nite bowling show - "Make That Spare" over ABC-TV - and has been appointed Natl. Sales Dir. of "Official Films" -- JIM AMECHE, Don's sound alike brother-and veteran network radio soap opera star--is DJing at NYC's WHN -- after a most successful L.A. engagement in same field. "Doc" WHEELER -- the 30s band leader--drives his Gos Caravan over NYC'S WWRL each day. BERNADETTE CASTRO-- daughter of the bed king--who rolled out her Dad's beds on TV when a tot -- now sings under the single name of "Bernadette". LUCKY MILLINDER, whose popular band toured the 48 States in the 30s, is now a Harlem spiritualist. Remember ISHKABILE (Merwin Rouge) who blew Tp t & did comedy routines with KAY KYSER's popular 30sband?--is banquet mgr. at GINNY SIMMS' (K.K.'s former chirp) Ocean Shores (nearby Seattle) Hotel-resort. TOM DRAKE, 30s actor -- singer in films--currently is a pro. writer. ANN MARIE MOSS, ex STAN KENTON canary came out of retirement to join her husband, JACKIE PARIS--in a new act called "MR. & MRS. PARIS"--for a change--it won't be far out. ANNIE ROSS, one third of the popular bob singing trio-LAMBERT, HENDRIX & ROSS, who performed in jazz clubs & on records--is living in Scotland with her Uncle where she goes Grouse hunting & enjoying life. JOHNNY WIT'TWER, long time favorite of jazz piano fans, is still in Seattle, Wash. working non jazz jobs mostly.

SOME OF THE NEW RE-ISSUES

Samuel Charters

After the long, lean years that have passed since the reissue programs of the late 1940's made available much of the basic jazz material that is now part of many record collections it is a pleasure to see that there is again a renewed interest in re-issues on the part of some of the record companies, as well as a few dedicated individuals who have brought out some records on their own. There is a small group of record collectors and writers that considers some of this activity to be somewhat less than honest, but since I've done some of it myself I've done quite a bit of work with the copyright laws and consulted two New York attorneys on the subject, who confirmed what the copyright office had said: that there is no copyright on a mechanical performance. There is a copyright on a composition or an arrangement, but not on the performance itself. It is infringing on the good will of the company which originally released the material if the company's name is used anywhere on the new release, and it is unfair competition to re-issue material already easily available through the original company, but under any other circumstances the law is quite clear - unless there is an attempt to circumvent any legitimate claims to copyright royalties on either the tune or the arrangement then nearly anything can be re-issued. All this involves is simply paying the regular copyright royalty on those compositions or arrangements for which there is still a valid copyright. In fact, as recent law suits have demonstrated, someone acting for the performer can bring suit against a company which tries to bar such re-issues; since they are denying to the artist royalties which might be earned by the re-issue. The companies, sometimes, and the small group of writers who complain that someone is being dishonest if they are involved in a re-issue release, usually say that the original material is a valuable property. If it is; then all they have to do to prove its value is re-issue it! More power to the people who have gone ahead on their own and made these re-issues available to a larger audience. Because of their efforts the artists, the jazz students, and ultimately the companies themselves, have all benefitted.

It is especially pleasant to see among the new re-issues some country and folk material, as well as the jazz and blues releases. The work which Harry Smith began in his great Folkways set, "American Folk Music," is beginning to bear fruit in the interest and enthusiasm of a growing audience for genuine folk music. Chris Strachwitz, well known for his blues and folk releases on Arhoolie label, has brought out a fine group of string band selections from the late 1920's and 1930's. The album is titled "Old Time Southern Dance Music, The String Bands," and includes some of the best of the recording dance bands of the time, among them Charlie Poole's North Carolina Ramblers, the Allen Brothers, Gid Tanner and his Skillet Lickers, and the Arthur Smith Trio. The records are from the collection of Bob Pinson, and the transfer job is the best I've encountered since the work that Fred Ramsey did on the Folkways jazz series. For information write Old-Timey Records, Box 5073, Berkeley, 5, California.

Another important re-issue in the folk field may no longer be available. It was a limited edition, and I understand that it was nearly gone some months ago. The Folksong Society of Minnesota brought out a collection of songs and dances recorded by the well known Georgia group, Gid Tanner and his Skillet Lickers. There is even some of their inimitable - thank the Lord! - style of humor in the "Bee Hunt On Hell-For Sartin Creek." The sound quality is generally good, and the notes, which include full transcriptions of the words, are a labor of love. The record may still be available from the Society. The address is 321B 4th Street S. E., Minneapolis, Minnesota. A very recent release which is very much available is the first full l. p. devoted to the singing, the banjo playing, and the general exuberance of the Grand Old Opry performer Uncle Dave Macon. Macon was one of the great entertainers of the traditional folk style, and there is a great deal of musical excitement and energy on many of the selections included. On two or three the surface noise is exces-

sive, but generally the quality is good. There is a wide range of material, from his traditional "Cumberland Mountain Deer Race," to minstrel numbers like "From Earth To Heaven." On some of the records he is accompanied by Sam McGee, or his small group the Fruit Jar Drinkers. A discography is included, as well as excellent notes by Norman Rinsley. The record is in the RBF reissue series, and is number RF:51. For information contact Record, Book, and Film Sales, 121 W. 47th Street, New York, N. Y.

Another recent RBF release, "An Introduction to Gospel Song," RF 5, is a survey of some of the most interesting gospel material to be recorded between 1913 and 1954, and includes singers as diverse as the Tuskegee Institute Singers, Elder Lightfoot Solomon Michaux, and Reverend Utah Smith, as well as better known artists like Reverend J. M. Gates and The Spirit of Memphis. Elder Michaux's "I Am So Happy", with the "Happy Am I" Choir and Orchestra, should be enough to convert almost anyone to the joys of gospel collecting.

Frank Driggs has continued his excellent work for the Columbia Records re-issue program. Two more large collections have appeared, Mildred Bailey and the Venuti-Lang small groups of the early thirties, as well as two single records in the blues field. One is an extensive group of selections by Leroy Carr, on CL 1799, and the other the best of the early Champion Jack Dupree material from the Okeh releases of the late thirties and early forties. Frank has used the old Okeh label again for it, and the lp is on OKM 12103. With Leroy Carr is his musical alter ego Scrapper Blackwell, as well as the young Josh White. The selection emphasises the strong rhythm and the emotional intensity of Carr at his best, and is an important addition to any blues collection. The Champion Jack Dupree selections are much rougher than Carr's, but they have a fierce bite and rough appeal. On numbers like "Junker's Blues" his earnestness somehow becomes very affecting. Duncan Schiedt, the well known Indianapolis jazz photographer and historian, has written very colorful and informative notes. The notes on the Carr lp, in particular, correct the biographical material which appeared in "The Country Blues," and add a great deal of previously unknown information.

The Original Jazz Library has also continued its excellent re-issue program with OJL 4, "The Great Jug Bands." This is a record for the serious blues collector, and includes some of the rarest of the jug band releases. The emphasis is on the jug band blues, rather than the jug band stomp or breakdown, but there is an exciting "Walking Cane Stomp" by the Kentucky Jug Band, and the "Garden of Joy" by the Dixieland Jug Blowers as a contrast to the blues. The "Goin' To Germany" of Cannon's Jug Stompers, with its sensitive vocal by Noah Lewis, is particularly moving, as well as the rough "Cold Iron Bed" of Jack Kelly and his South Memphis Jug Band. The rowdiest number on the record is "He's In The Jailhouse Now," by the Memphis Jug Band, under the name the Memphis Shieks, and there is even a gospel group with a jug, Elder Richard Bryant's "Come Over Here." For information write the Origin Jazz Library, 39 Remsen Street, (1E), Brooklyn Heights, New York.

THE "PERFECT" MAGAZINE (our issue RR 51/52)

EDITED BY CARL KENDZIORA JR.

Introduction by Perry Armagnac

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John McAndrew

STAR

STUDED

SHELLAC



PRETTY PIANOING -Cont'd)

Piano duos used to be as indispensable to yesterday's orchestra as an epidemic of violins is today, and although you could hardly call them jazz, the better terms were very effective, most notably OHMAN AND ARDEN, who had a sprightly dance band in which to feature their duets as well as performing these unaccompanied. Occasionally, they would provide the background for a vocalist, and you will find no more effective blending than the duo pianists and FRANKLYN BAUR on JUST ACROSS THE STREET FROM HEAVEN/I'M AWAY FROM THE WORLD (VI 21426) and SALLY OF MY DREAMS/I LOVED YOU THEN (VI 21734). The warmth and understanding given the singer and the song, and the delicate phrasing are superb examples of immaculate accompaniment that has been achieved all too seldom, and as far as I have been able to determine, not at all today. Strangely enough, the piano duo is being revived today, in somewhat different format, but nevertheless for the same type song, largely because of the overwhelming success of the theme song duo, FERRANTE AND TEICHER are not merely bulls but elephants in a china shop, tinkling meaninglessly one minute, pounding senselessly the next, and varying it all with excruciating mad runs from A to Z and back again, with a thousand strings as accomplices. It is numbing, like having Carmen Cavallaro, Roger Williams and Andre Kostelanetz giving Hell to William Tell. Apropos of composers doing their own material, a rather rare example is COLE PORTER singing and playing six of his numbers--all by himself, incredibly!--on one side of X-LVA 1003. The recording is rather thin and was done by VICTOR in the mid-thirties. This is backed by as many HAROLD ARLEN selections by ARLEN, four with orchestra and two with piano by ARTHUR SCHUTT, which gives them added interest (ILL WIND and AS LONG AS I LIVE). There is still a trickle of previously unissued JOLSON turning up on Decca from time to time, and one of these LPs has piano accompaniment by OSCAR LEVANT. Oscar has composed some decidedly superior movie themes in his day (the music for the early talkie smash, STREET GIRL, and the flop LOVE COMES ALONG); he has done an occasional disc accompaniment in the long ago for pop. stars as RUDY WIEDOEFT ... but alas, Oscar's backings on the Jolson LP indicate quite clearly that he cannot play popular songs. They are ponderous and with no sense of rhythm or phrasing.

A handful of vibrant, colorful interpretations on piano that will remain in my memory always are FATS WALLER's breathtaking STAR DUST, the best rendition of the song I have ever heard, by far; TEDDY WILSON's soulful, quiet STRANGE INTERLUDE (MGM); RALPH SUTTON's boisterous, invigorating CAROLINA IN THE MORNING (RIVERSIDE); piano rolls of his own composition, STUMBLING, and THE SHEIK, by ZEZ CONFREY, on VICTOR'S PIANO ROLL DISCOVERIES (LPM-2058, with no extra noises thrown in); two EP covering eight privately recorded solos by JOE SULLIVAN put out briefly on CAPITOL, all standards; I CAN'T GIVE YOU ANYTHING BUT LOVE/BECAUSE MY BABY DON'T MEAN MAYBE NOW by RUBE BLOOM (Ok 41117); and a lovely, fragile delineation of four ARLEN and four WEILL songs, sung and played by DOROTHY CARLESS (Com FL-20026). Miss Carless is a tasteful, musically and straightforward singer, exquisitely interpretive, and her stunning self-accompaniment is something to marvel at. Unfortunately, this gem of a record has been unavailable for over five years now, and I doubt that Commodore was able to dispose of a hundred copies of it when it was issued.

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